



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE SALMAGUNDI SKETCH CLUB will hold its exhibition of works in black and white, in the National Academy building, this city, from December 10 to December 23. F. M. Gregory, Secretary, 80 East Washington Square, New York.

IN DETROIT, MICH., we are informed there will be an Art Exhibition held this year, but no definite information concerning its details have yet reached us.

THE WORLD'S FAIR AND COTTON CENTENNIAL EXPOSITION will open at New Orleans, La., December 1, and continue for six months. Congress has voted \$1,000,000 to this enterprise, on condition that the citizens of New Orleans will raise \$500,000 additional. A recent letter to the *New York Herald* says: "An art gallery is being constructed, composed of specimens of the marbles and stones of the various States and Territories, and of such foreign countries as may send specimens. Mexico will send a large collection of old paintings, and a special commissioner has been sent to Europe for the purpose of interesting European artists and owners of collections. The Director-General will confer with the Art Union, of New York, and arrange for a large display from American artists and owners, but from present indications, the Art building will have to be much enlarged to accommodate the offerings."

#### LITERARY NOTES.

THE MAGAZINE OF ART, for July, contains a number of articles of interest, among which may be mentioned "By River and Sea," a biographical and critical sketch of William Lionel Wyllie, a rising English artist; "Raphael and the Fornarina;" "The Marvel of the World,"—a term applied to the Giralda of Seville—and the continuation of the papers on "Fontainebleau" and "Greek Myths in Greek Art." The frontispiece is a fine engraving from "The Gladiator's Wife," a painting by E. Blair Leighton, in this year's Royal Academy Exhibition. A paper on "Current Art," accompanied by three fine illustrations, discusses the present Royal Academy Exhibition. The department of this magazine which is devoted to American art is complete as a record, and is interesting for containing intelligent ideas.—(Cassell & Co., 739 and 741 Broadway.)

THE ART AMATEUR, for July, contains a number of illustrations reproduced from the French *Salon* catalogue; an article on the Meissonier Exhibition, opened in Paris, on May 24th, and a criticism on the Exhibition of the Society of American Artists. One of the supplements is a reproduction of a drawing in red chalk by Boucher.—(Montague Marks, 23 Union Square.)

THE AMERICAN, of Philadelphia, contains bright, interesting art notes from week to week, and *The Week*, of Toronto, Canada, likewise presents occasional art notes in attractive form.

THE STUDIO once more is to be resurrected; this time under the direction of Mr. Clarence Cook. The first *Studio* was originally published in connection with the old *Musical Review*, and after the double paper formally died, continued on its own account, for a few weeks, under the guidance of Mr. Alvin Southworth. It was born and died in the early part of 1881. Mr. Frank T. Lent began the publication of the last *Studio* in the winter of 1882. It lived a little more than a year and then gave up the ghost. Its last issues under the editorship of Mr. J. C. Van Dyck, were much the best, but its support was inadequate, and it had to go. It is said that Mr. Feuardent, the plaintiff in the Cesnola trial, is interested in the revival of the *Studio*.

PALETTE SCRAPINGS for June, a handsome journal, published by the students of the St. Louis School of Fine Arts, has just reached us. It contains a number of interesting literary contributions, some local notes and several illustrations of exceptional merit. The reproduction of the head of a child, drawn in charcoal by I. R. Barber, is a very effective piece of work, and a pen drawing of a head by M. H. Hoke is exceedingly commendable. The sketch "A Brown Study," from a crayon drawing, is very pleasing, and so are two wood engravings by A. Blanchard, though the latter somewhat lack freedom in their handling. Some "Sketches at the Zoo" are interesting outlines by J. D. Patrick. An etching in the front of the publication is weak.

The New England Institute proposes to issue in connection with the art catalogue of its fourth annual autumn exhibition, in Boston, a *Year Book* that is to represent, by means of suitable graphic arts, the highest American art products of the year. The illustrations will be accompanied by text, and the book will be elaborate in its paper, printing and binding. Four editions will be printed: an *edition de grand luxe*, limited to forty copies; an *edition de luxe*, of one hundred copies; a "regular edition" of two thousand copies, and an "extra edition" of four thousand copies. The last will contain a selection from the illustrations and will be for general sale as a catalogue. The Institute's catalogue for 1883 was a handsome publication that is treasured by catalogue collectors. It contained many etchings and engravings after the works of the artists.

#### GENERAL ART NOTES.

Says the Detroit *Every Saturday*: "The Detroit Museum of Art enterprise is suffering no unnecessary delay. When the \$40,000 for the land to be used as the site had been subscribed, and the committees upon location and organization appointed, it was found that no adequate State law existed under which to incorporate. An unavoidable delay until the next session of the legislature, which begins upon the first of next January, affords the needed time in which to mature a suitable bill. As the law must be a general act, under which any art society in any city of the state can incorporate, and yet be adapted to the anticipated requirements of Detroit, the task of drafting the bill was committed to Hon. Geo. V. N. Lothrop and Hon. Wm. A. Moore, than whom there is no higher legal authority in the state. When this act shall have been made a law, which can probably be done by the first of next February, the finance committee will be ready to raise the \$100,000 for the building. This should be done by obtaining a great number of small pledges, so that the Museum of Art will belong to the people and be conducted for the people in the broadest sense possible. The \$50,000 gift of Mr. James E. Scripps will then be available in securing the beginning of the collection of art objects, which should be selected with utmost discrimination. It is doubtless premature at present to agitate it, but the suggestion has been made, that the rooms in the museum to be devoted to art classes, should be placed at the disposal of the Michigan University for its art department." The same paper contains the statement that Detroit became the scene of operations for a number of picture dealers immediately after last year's very successful loan exhibition, but that in most cases with disappointing results, though some very fine works of art were offered.

A new permanent public art gallery is to be established in St. Johns, N. B., to be known as "The Owens' Art Gallery" in honor of its founder, who left a large bequest for its establishment. In connection with the gallery there will be an art school for study from the antique. Mr. John Hammond will be instructor and superintendent.

The Trustees of the Metropolitan Museum of Art will soon begin the erection of an addition to the Museum building, which will be considerably larger than the portion already built. The new part will join the old on the south side, and the southern end of it will be the front of the Museum, which will be approached by a winding road from Fifth Avenue at Seventy-ninth Street. The new part, while corresponding in general architectural style with what has been erected, will be much superior in its general interior arrangements. In it will be placed the Cesnola collection, and the grand hall of the present building will contain a large collection of architectural casts, representing all countries and periods. At present only one-twelfth of the Museum structure has been built. Even this is far superior in arrangement to the South Kensington Museum, of London, and when the building is completed, it will surpass any other structure of the kind in the world. It is the intention, after awhile, to establish a restaurant in the basement story of the present building. This, like the restaurant in the Kensington Museum, will be a great convenience, and no doubt will pay the Museum something of a profit. Presents and bequests to the Museum are now becoming frequent; if they continue to come in as they have during the past two years, there will have to be almost constant building to keep even with them, to give them places—even though they are accepted upon conditions relating to their merit.